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ART TARIFF ACTION DELAYED.

The art clauses in the Payne Tariff bill came up before the Finance Committee of the Senate for action last week, but on the request of Senator Burkett were laid over, under an agreement that any clauses on which a contest is announced should go over for further discussion.

Meanwhile, the newly formed Art Dealers' Association of New York has completed its organization and will endeavor to convince the Senate Committee that the proposed taxation of antiques, furniture and art objects over one hundred years old, will lead to all manner and kind of abuses, loss of revenue to the Government and injury to the trade.

The Free Art advocates favor this clause because they argue it will aid Mr. Morgan and other collectors in bringing

over collections which will in time benefit the museums. No one opposes the importation free of old masters and art objects for exhibition in museums, which is allowable under the present tariff, and Mr. Morgan and other American collectors of note have established a residence abroad, which would enable them to import their art treasures as household goods.

CLOSE OF THE SEASON.

With the opening of the annual exhibition of the American Water Color Society and the Carnegie Institute in Pittsburgh this week—the last important public art exhibitions of the art year—the art season of 1908-1909 is about at an end. There now remain only the closing exhibitions of the art schools in the larger cities and the opening of summer exhibitions at Cincinnati, Worcester, Buffalo, Richmond, Ind., and a few smaller places. With these happenings over, the art activities of the year will settle down into the usual summer dullness. The artists and dealers are fast departing for Europe and their country haunts here. It has not been a prosperous season, and has been, as its predecessor of last year, marked by extreme dullness, due to depressed business conditions.

LEST WE FORGET.

A year has now elapsed since the assertion was made that Mr. William Clausen would be put behind the bars in a brief time. Mr. Clausen is still at liberty, and the suit brought against him by a fellow club member is still untied.

OBITUARY.

Ambrose Jackson.

Ambrose Jackson, formerly a well-known artist in New York, and whose pictures were in old days hung at the Academy Exhibitions, died in this city last week. His life during the past twenty-five years was a long struggle with adversity. He had a studio some twenty-five years ago in West 36th St., where he lived with his three sisters, but when the vogue of his pictures passed, the little family were forced to move to a small flat uptown. There the aged artist labored at painting and writing, but his powers gradually failed and when, after his book, "When Shiloh Comes," was published, and failed of pecuniary success, and a later series of short stories, "Sheaves of Wheat," was not more successful, the old man fell ill.

B. A. Wikstrom.

B. A. Wikstrom, a Swedish artist, long resident in New Orleans, where for many years past he had designed the floats for the Mardi-Gras Carnivals in that city, and who had been engaged by the committee on the coming Hudson-Fulton celebration in this city to design floats for the water and land parades of that event, died suddenly while at work in his temporary studio here on Thursday last. He had been in failing health for some years. He had finished sixty floats for the parades and was at work on others when he died. The artist was born in Sweden in 1838, was a graduate of the University of Stockholm, and maintained a studio and suburban residence in that city for many years before emigrating to New Orleans. He was a marine and figure painter, as well as a decorative designer.

AMERICAN WATER COLOR EXHIBIT.

Last of the larger routine public exhibitions of the art season of New York comes that of the American Water Color Society, which opened to the public on Thursday in the Fine Art Galleries in West 57th Street, following the regular press view and reception on Wednesday afternoon and evening.

An Appropriate Display.

The present exhibition is the forty-second of this now veteran Society, and it comes again with the springtime, an appropriate season for the display of work in the lighter medium. The walls of the Fine Arts Galleries, covered with fresh and limpid-colored canvases, memoranda for the most part, of late Autumn, Winter and early Spring wanderings by field and hill and river, present a most attractive and enticing appearance. There are six hundred numbers in the catalogue, ten less than last year, the largest held by this society. The exhibits include a number of familiar original designs and drawings for illustration, etchings and engravings and monotypes, all hung together in the Centre gallery.

As last year, the exhibit contains no so-called "star" pictures, but again has a good average of merit. Such painters as Edward Dufner, Chas. Warren Eaton, F. K. M. Rehn, W. Merritt Post, Childe Hassam, E. Potthast, Alexander Robinson, Cullen Yates, W. J. Whittemore and Reynolds and Gifford Beal, C. C. Cooper, H. Bolton Jones, E. I. Couse, F. Hopkinson Smith, Ben Foster and Hilda Belcher are all well represented, but, on the other hand, there are many familiar names missing from the catalogue. As usual, many of the pictures are familiar in subject, and are evidently the original sketches for works shown at the Academy and other displays of the past season or replicas of works in oil, also shown in other displays.

The South Gallery.

In this gallery, which has some of the best works of the display, there stand out from their fellows a large English landscape, a castle seen through an avenue of old trees, with a lake in the foreground, by Gifford Beal, done in broad washes, and very charming and strong in color and light. A landscape with figures, by Angela O'Leary, is well done, and a figure study of a boy, by Miss Tony Nell, in soft grays, is good in feeling and much better drawn than her other picture of a child, in the same gallery, which is carelessly drawn. There are also two landscapes by Jane Peterson, rich and fine in color; a view of Lake Como, by Chas. W. Eaton, rich in color and full of sentiment; a dashing marine by F. K. M. Rehn, and a large landscape with delicious sunlight effect and lovely color by Edward Dufner.

A fine still life, by Clara McChesney; two children by A. A. Albright, two tender tonal landscapes by Jas. Henry Moser, two landscapes by C. P. Gruppe—one a springtime, lovely and light in color and a refreshing change from his Dutch sheep pictures, good as they are,—and excellent examples of W. Merritt Post, A. H. Platt, G. W. Edwards, E. Potthast, E. Loyal Field, Henry Reuter-dahl, Albert Sterner, J. G. P. Nelson, J. Symington, C. T. Chapman, W. L. Palmer, Rhoda Holmes Nichols, Reynolds Beal and J. H. Smith complete the best works in this gallery.

Special mention must be made of a half-life-size nude of a young child, by W. J. Whittemore, with delicious, natural flesh tones and excellent expression, and of a panel of sixteen landscapes sketched by the late F. W. Freer, all charming in outdoor feeling and light and air.

In Vanderbilt Gallery.

The place of honor in the Vanderbilt Gallery, which by custom has come to be the centre of the north wall, is given to a large landscape with figures by Edward Dufner, very tender in sentiment, mysterious in feeling and beautifully painted. It is one of several other canvases by the same artist in the display, another in the same gallery, yellow in tone, being exceedingly luminous. I. A. Josephi sends an excellent landscape and Reynolds Beal a large and spacious landscape, clear-aided and rich in color. There are nice color and good handling of greens, in a landscape by C. P. Ryder, and, of course, good light, color and air in the little coast scene by Childe Hassam. A characteristic canvas is "The Fisherman," by G. Wharton Edwards, and there are lovely color and feeling in G. Glenn Newell's "Haymakers." Two examples of Hopkinson Smith show him at his best, and W. Merritt Post has three typical and good landscapes. There are also typical landscapes by H. Bolton Jones, Ben Foster, W. S. Robinson, W. H. Holmes, Harry Fenn, Geo. H. Smillie and Chas. Warren Eaton.

Cullen Yates sends an unusually strong and beautifully colored landscape, and Alexander Robinson shows no less than four of his brilliantly colored harbor scenes with figures, which recall the work of the English painter, Brangwyn. There are charming feeling and color in a canvas by Margaret Parsons, and Colin Campbell Cooper sends a characteristic architectural subject, "An Old Church in France." Very clever and well done is W. J. Whittemore's quaint little figure, "Jack in the Box."

The black and whites and works in the center gallery must be left for notice for another week. A stroll through the galleries will bring many memories of joyful days in "the open," "past," and "promise of others to come." It is a refreshing and pleasant hour one may spend with these works, one to be enjoyed again and again, for the display will not close until the evening of May 22.

James B. Townsend.

PITTSBURG (PA.)

The thirteenth international exhibition at the Carnegie Institute opened on Thursday. Some 250 canvases are hung, and to the names that have come to be intimately associated with these exhibitions there has been added a somewhat unusual number of others. The press view was held Wednesday evening.

A feature of the exhibiton is the presence of two works of Joaquin Sorolla y Bastida, the Spanish master, "En los Jardines de la Granja" and "Playa de Valencia." A small number of portraits is included in the list this year, some twenty in all, but among these is John W. Alexander's portrait of Miss Helen Beatty, the daughter of Director Beatty; Gari Melchers' portrait of Mr. Roosevelt; Howard Russell Butler's portrait of Mr. Carnegie, painted for Princeton University.

The prizes were awarded as follows: The first, with gold medal and \$1,500, to E. C. Tarbell, for his "Girl Crocheting;" second, with silver medal and \$1,000, to George Sauter, of London, for his "Bridal Morning," and third, with bronze medal and \$500, to Bruce Crane, for his "November Hills." Honorable mentions were given to Elizabeth Sparbank-Jones, of Philadelphia, for her outdoors with figures, "In Rittenhouse Square;" E. O. Hornel, of Kirkcudbright, Scotland, for his outdoors with figures, "Amusement;" and Stanhope A. Forbes, of Penzance, England, for his interior with figures, "The Village Industry."